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RAPPAHANNOCK FORGE: ITS HISTORY AND PRODUCTS

by Robert L. Miller and Harold L. Peterson

The principal facts about James Hunter's famous forge on the Rappahannock River are probably known to all students of American small arms. Nevertheless, it is felt that a detailed and chronological account of its accomplishments, including a description of surviving products, will be welcome to arms collectors and historians.

The little that is known of James Hunter can be readily summarized by mentioning that he emigrated from Scotland to Virginia, succeeded there as a merchant and planter, and entered the iron business by purchasing a forge on the Rappahannock which became the nucleus of Hunter's Iron Works.¹ The foreman at Rappahannock Forge was John Strode, Pennsylvanian and Quaker. A flattering description of him has been left by Henry Banks, who at the age of sixteen secured permission from his father to serve as Strode's clerk. Banks' account not only points out the foreman's rare abilities but gives an interesting picture of the beginnings of arms manufacture at Hunter's Iron Works.

Some time before the beginning of the revolution [John Strode] became a resident of the county of Stafford as the superintendent of a farming establishment, and acquitted himself so well in that avocation that he was soon entrusted by his employer, Mr. James Hunter, a Scotchman, in the superintendence of a forge and other manufactories, about two miles from Fredericksburg. He was equally successful in this more elevated scene. After the war had commenced with Great Britain, he obtained the leave of his employer to establish a manufactory of small arms and other utensils necessary for the portending war. Thus authorized, and without any other aid, he made an excursion to Philadelphia and other parts of Pennsylvania and brought with him many mechanics of different avocations. These were soon fully employed and most rapid progress in making muskets, pistols, carbines, horsemen's caps, camp kettles, spades, shovels &c. was made. Thus he supplied all articles necessary for a camp, on very short notice, of the best quality.²

¹ WPA, "American Guide Series," *Virginia: A Guide to the Old Dominion*, New York, 1940, 349 (this forge was operated by Augustine Washington about 1732); R. Walter Coakley, "The Two James Hunters of Fredericksburg," in *The Virginia Magazine of History and Biography*, vol. 56 (1948), 1-21 (our Hunter is not to be confused with his cousin, James Hunter, Jr., a merchant, very active socially).

² Henry Banks, *The Vindication of John Banks of Virginia*, Frankfort, Ky., 1826, 81.

An early reference to Hunter's production of arms is dated 4 May 1776, when the Council of the State of Virginia "Ordered that 1200 lbs. powder remain at Fredericksburg for use of Vessels in Rappahannock River and 100 lbs. for proving arms at the manufactory and at Mr. Hunter's"; but clearly the beginnings of his gun factory antedated this order by several months.³ On 6 June Hunter delivered several well made muskets to the Virginia Convention of Delegates, which so pleased that body that it entered the following in its Journal:

Ordered, That the Committee of Safety be directed to engage with Mr. James Hunter, of Fredericksburg, for as many good muskets, with bayonets, sheaths, and steel ramrods as he can manufacture within twelve months from this time, at the rate of six pounds for each stand; and that they allow the same price to any other person who shall manufacture arms within this colony, of equal goodness with the sample now produced by the said Hunter.⁴

The next day the Council ordered a warrant issued to Hunter for 150 pounds for twenty-five stands of arms, and 250 pounds, on account, to purchase arms, iron and intrenching tools.⁵ From this evidence it seems clear that Hunter made twenty-five sample arms which he submitted to the Convention as evidence of his ability to supply arms to the government, and that these muskets were of such high quality that the Convention made them standard for the Dominion.⁶

The early pages of the Journal of the Council of Virginia contain numerous references to Hunter's production of arms for the State and the monies or warrants placed to his credit. On 17 June 1776 he was paid "eighty four pounds for fourteen musquets and bayonets and ten pounds three shillings and nine pence for Ferriages."⁷ On 8 August a warrant was issued him for "Three hundred and Sixty one pounds five shillings

³ Virginia, *Calendar of Virginia State Papers*, 11 vols., Richmond, 1875-1893, VIII, 167.

⁴ Virginia, *Journal of the Convention of Delegates*, Richmond, 1816, p. 35 (6 June 1776).

⁵ H. R. McIlwaine, ed., *Journals of the Council of the State of Virginia*, 2 vols., Richmond, 1939, II, 49.

⁶ Richard D. Steuart, "Rappahannock Forge Pistol," in *Hobbies*, vol. 50 (1945), 109.

for sixty muskets, 2 pair Bullit Moulds & three chests. Also one hundred & three pounds five shillings for Iron supplied Anderson the public Armorer, and for Waggonage of the Iron and the Musquets." The next day he was provided fifty pounds of gunpowder for proving guns, "manufactured for the publick."

At the same time it was:

Ordered that a Warrant issue to Mr. James Hunter for Sixty two pounds Seventeen Shillings and two pence for a Ballance due on his account for Arms and Ferriages, and for Barr Iron, Cannon Balls and Flour furnished for the Navy. Also thirty seven pounds, nineteen shillings and four pence $\frac{1}{2}$ for three six pound Cannon furnished the publick.⁸

On 22 November 1776 the apportionment of the money is less detailed. Hunter got 175 pounds 15 shillings for 25 muskets and bayonets, and for bar iron, steel, and waggonage. The entry of December 18th merely states that 122 pounds 5 shillings were given for muskets and bayonets, and it is typical of the few subsequent entries having reference to the Forge.⁹

Upon his election as Governor, Patrick Henry wrote to James Hunter in an effort to spur the arms industry of the State to increased production. On 19 February 1777 John Strode, writing from Rappahannock Forge, outlined his suggestions as to how the plant might be added to and made more efficient. At the same time he added a word of caution as to the perils of overexpansion and suggested the desirability of a ten-year contract with a provision for recompense should the government default. He pointed out that whereas muskets could be made without brass mounting, the difficulty in replacing materials expended to make the muskets already delivered, "together with your positive orders to supply the publick gunnery from the coale here," had resulted in the work being done for little or no profit to Hunter. In order to increase the production, Strode recommended development of additional sources of ore; and he requested that the artificers, teamsters, and their wagons be exempted from military service. In this connection he made the complaint:

Once last Summer they carried off Six Waggon. Just as I was endeavoring to remedy that loss by replacing those with Three more, all I could get, they in like manner pressed them; and divers other times have they taken waggon.¹⁰

In spite of these recommendations James Hunter had to complain to the Council of losing to the army one "John Mulberry, who was very serviceable to him in the Gun Factory Business." The Council ordered on 24 June

1777 that Mulberry be discharged the service of the State if he were willing and if Hunter returned the bounty money.¹¹

The following day saw this entered in the Journal:

This Board taking under their consideration a Resolution of the House of Delegates directing them to agree with Mr. James Hunter for all the Muskets compleatly fitted which he can make within twelve Months from this Time.

Resolved that this Board will take all such Muskets that Mr. Hunter can Manufacture within the Time aforesaid and allow him the price of eight pounds for each providing they shall be as well filled [filed] & finished as those formerly purchased by this Board of the said James Hunter.

This perhaps marks the nearest that the State came to the ten-year contract suggested by John Strode.¹²

Apparently by 1778 Hunter had furnished the 1st and 3rd Regiments of Continental Dragoons with swords, and it is possible that the carbines known to have been carried by these same troopers were also manufactured at Rappahannock Forge. Banks, it will be recalled, listed carbines among its products.¹³

Due to the lack of skilled help, Hunter was forced to suspend production of small arms late in 1780. On 8 June of that year the General Assembly had authorized the purchase of horses and accoutrements for Baylor's 3d Dragoons, and this authorization included 70 pairs of pistols for enlisted dragoons. In the light of the pistols believed to have been manufactured at Rappahannock Forge, it may be wondered if these particular ones were made there before it closed.¹⁴

Late 1780 found Benedict Arnold, now in the British service, in Virginia with an independent raiding force. To save the military supplies at Richmond, Governor Jefferson had the heavy ordnance—five brass cannon—thrown into the river and the store of small arms removed a short distance to Westham. There the British sent a party which destroyed the foundry but apparently missed a number of damaged muskets. Colonel Muter, the Virginia Commissioner of War, took quick steps to have these transported to Fredericksburg for repair. On 19 January 1781 he wrote Charles Dick of that place that the muskets were coming up by a carter named W. Nuttall and urged that he take great caution to avoid their capture. He also pleaded for speed in having the weapons repaired.¹⁵

The necessities of the State are such that the utmost expedition in repairing arms is most essentially necessary at this time. Therefore if it is possible to get a few of the Arms repaired at Mr. Hunter's Works,

⁷ McIlwaine, *Journals. op. cit.*, I, 25.

⁸ *Ibid.*, 114, 115.

⁹ *Ibid.*, 248, 289.

¹⁰ L. G. Tyler, "Fredericksburg in Revolutionary Days," (Pt. I), in *William and Mary College Quarterly Historical Magazine*, 1st ser., vol. 27 (1918), 84.

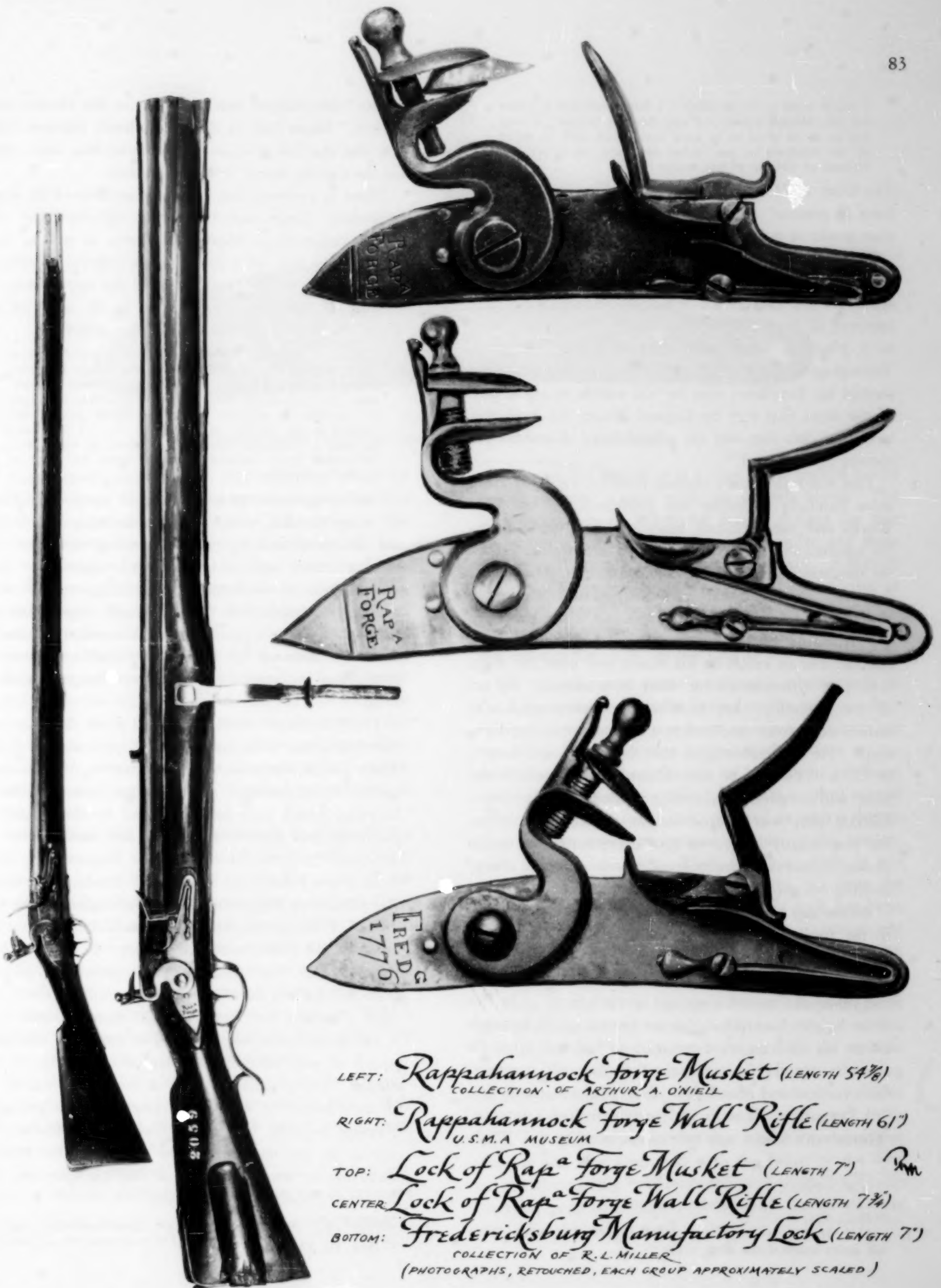
¹¹ McIlwaine, *Journals. op. cit.*, I, 438-9.

¹² *Ibid.*, 440.

¹³ John C. Fitzpatrick, ed., *The Writings of George Washington*, 39 vols., Washington, 1931-44, XI, 322.

¹⁴ *Calendar. op. cit.*, I, 359.

¹⁵ National Archives, RG 93, "Revolutionary War Manuscripts," 035514.



LEFT: *Rappahannock Forge Musket* (LENGTH $54\frac{7}{8}$)
COLLECTION OF ARTHUR A. ONIELL

RIGHT: *Rappahannock Forge Wall Rifle* (LENGTH 61")
U.S.M.A. MUSEUM

TOP: *Lock of Rap^a Forge Musket* (LENGTH 7") *Rm*

CENTER: *Lock of Rap^a Forge Wall Rifle* (LENGTH $7\frac{3}{4}$ ")

BOTTOM: *Fredericksburg Manufactory Lock* (LENGTH 7")

COLLECTION OF R. L. MILLER

(PHOTOGRAPHS, RETOUCHE, EACH GROUP APPROXIMATELY SCALED)

I could wish it to be done. I have inclosed a Letter for Mr. Hunter which (if you think it proper) I wish you to be so good as to send him, along with as many of the Muskets as you think necessary, to direct Mr. Nuttall to deliver at his works.¹⁶

The letter to Hunter stated that the "necessities of the State at present" required the muskets be "repaired at your works as quick as possible."¹⁷

Hunter was unable to do this repair work. He wrote Jefferson on 24 January giving assurance that he had acted on the Governor's letter of the 10th and had removed all State property and some of his own effects to a place of safety with the assistance of wagons "belonging to the Public." However, he regretfully informed his Excellency that he was unable to repair any of the arms sent him by Colonel Muter, his workmen having all left him and the manufactory of small arms thereby discontinued.¹⁸

This was followed by another letter on February 20th, more carefully outlining the production of the Iron Works and the problems besetting the establishment. He reported that the order for one thousand camp kettles for the State was fully completed and the greater part delivered. He again expressed his regrets at being unable to repair the muskets, but explained that the making and repairing of small arms, "once prosecuted to so considerable an extent at his works, had been for some time past discontinued for want of workmen. By act of the Assembly, they had been rendered subject to militia duty from which they previously had been exempt. He further declared that the small arms branch of his works might be reestablished with benefit to the State, without profit to himself, provided exemption from military duty was secured for his artificers and clerks. He patriotically offered to give every assistance in his power, should the State undertake to do this, and charge nothing for the use of the buildings and tools."¹⁹

Before any action could be taken a new danger arose in the form of Banastre Tarleton and his 500 cavalry. On 30 May, Hunter wrote Jefferson that due to reports of Tarleton's approach he was removing his tools with the result of "a total stoppage to everything." In this letter he also mentioned that no swords could be made unless his artificers were returned on furlough from the army.²⁰ He had received through channels a request for swords, dated March 29th, from Major Richard Call, 3rd Dragoons. With it had been delivered a captured "Horseman's Sword sent by express from Lt. Col. Wash-

ington," who desired that it be sent to Mr. Hunter as a pattern. Major Call, in closing his letter, expressed the fear that the loss sustained by all those who made arms for the Cavalry would deter Mr. Hunter.

There is evidence that Hunter reestablished his Rappahannock Forge and undertook manufacturing the swords requested in Major Call's letter as well as fire-arms. This rests on a letter sent a Colonel Towles in November 1781, in which he took the opportunity to thank the Colonel for his attention to the safety of his works during the invasion. He then added:

Since the Assembly extended the like indulgence to my workmen as those employed in the Public Factories, I have resumed the manufactory of small arms. Workmen are putting the machinery for grinding & boring &c. in order & artificers collecting, which may be improved to the benefit of the State. . . . I have also in hand a Thousand Horseman's Swords to the pattern forwarded from General Greene's Army by order of Colo. Washington.²¹

The renaissance was brief. On 22 April 1782 Hunter wrote that he "would very readily render the Public any assistance" in his power in repairing arms, but "the little attention" given to his works heretofore, had obliged him to discharge all his workmen, just after having at considerable expense made large additions and repairs. Here apparently ended his efforts at arming the State, although the Iron Works itself continued in production for several decades after Hunter's death in 1785.²²

There has been much conjecture about the exact appearance of the arms made at the Rappahannock Forge. There are no known surviving specimens of the cannon, swords or musketoon, and the remarkable number of forgeries which have been produced has cast a pall of suspicion over most of the pistols and muskets that today bear the mark of the Forge. Despite these difficulties, it is possible to find enough absolutely authentic Rappahannock Forge arms to establish definitely the true details of design, construction, and markings that characterized the products of that armory. In selecting here the arms for illustration and description, the greatest possible care has been exercised, not only to avoid outright forgeries, but "restored" specimens as well.

Of all the arms manufactured at the Forge, the small group of wall rifles has the largest percentage of survivals. To-day there are four of these rifles known, all of them owned by the Army. One is in the Springfield Armory museum, two are at Rock Island Arsenal, and one is in the museum of the United States Military Academy at West Point. It is this last specimen that has been chosen for illustration.

¹⁶ *Ibid.*, 035511, 035512.

¹⁷ *Ibid.*, 035513.

¹⁸ *Calendar, op. cit.*, I, 463-4.

¹⁹ *Ibid.*, 531.

²⁰ *Ibid.*, II, 130. (Contrary to several expressed opinions, Tarleton never reached the gun works.)

²¹ *Ibid.*, 618.

²² *Ibid.*, III, 133.



Rappahannock Forge Pistol Lock, Collection of Lt. Col. J. J. Reen, Jr.

The Rappahannock Forge wall rifles have all the characteristics of the contemporary American rifles used by such organizations as Morgan's Rifle Corps. The thick, relatively straight butt, the wooden patch box, the wide trigger guard with the deep extra enclosure behind the trigger, and the short fore-end cap that mark an American rifle of the Revolutionary period, are all there. The only differences lie in the size and proportion of the various parts and in the fact that three of the surviving specimens have round barrels. In all specimens the barrels are pin-fastened, and the mountings are brass. Also there is a cheek-piece on the reverse side of the stock. The overall length of the specimen illustrated is 61 inches. The bore diameter is 1.25 inches, and the piece, including the 2-pound swivel, weighs 52½ pounds.

The student will notice immediately how closely the lock on this gun, as well as those on the other pieces illustrated, resembles the locks made or used at the Fredericksburg Manufactory, across the river from Hunter's plant.²³ The resemblance among some of these locks is so close, in fact, that a common source of supply, or at least a common pattern, seems likely. The wall rifle lock is marked, as are all other known Rappahannock Forge pieces, with the inscription "RAPA FORGE" in two vertical lines behind the cock. The letters used are block capitals with serifs.

The other surviving wall rifles are all similar although one has an octagonal barrel and has lost its lock. Only one of these guns is marked on the barrel, and it bears the name "I HUNTER".

The musket selected for illustration is in the collection of Member Arthur O'Neill. As might be expected

of a gun of that period, it is a copy of the second model British infantry musket with the 42-inch barrel. The brass mountings all follow the British designs for that model but are somewhat lighter and simpler, and there is no escutcheon plate. The stock is walnut. Although there is a large beaver-tail carved around the tang of the barrel, there is none at the rear finial of the lock. The only marks are the "RAPA FORGE" on the lock and the number "576" on the tang of the butt plate.

No complete and entirely authentic pistol made at the Rappahannock Forge is known to the writers. Several purported pieces have been widely publicized, but two of these are complete forgeries which bear no resemblance to the work known to have been produced at the Forge. A third specimen appears to have several original parts, but it has been restored to such a degree that it is impossible to separate completely the restorations from the genuine. Thus, for this article, it has been considered best to illustrate a pistol lock from the collection of Member J. J. Reen. This lock has been converted to percussion, but the plate is completely authentic and illustrates well the size and proportion of the Rappahannock Forge pistol locks.

These pieces, it is felt, provide an adequate guide to the details of the workmanship and design of the products of the Rappahannock Forge. All are remarkably similar, with the same flat lock plates terminating in pointed finials and decorated with two vertical slashes near the point. All have the same flat goose neck cocks with the tangs mortised for the tenons of the upper jaws of the flint vises, and with the heads of the flint screws slotted only. All have the same characteristically rounded pans with high fences. And finally, all bear the same distinctive mark.

²³ See "Fredericksburg Manufactory Muskets," by Robert L. Miller, in *MC&H*, III (1951), 63-5.

BRITISH AND CANADIAN BATTLE DRESS

by Captain Harrison Bird, Jr., M.C.
The Lake Superior Regiment (Motor)

In 1938 the British Armies adopted Battle Dress. What became of it and why is the concern of this article.

Conceived in the idea that a uniform should be universal and utilitarian, Battle Dress succeeded—at the start. All British soldiers were to look exactly alike. Badges of rank were to be the only distinguishing feature, and these were to be uniform and unobtrusive. However, as a concession to the Regimental Principle, which is so basic in the British Army as to be unalterable, distinctive regimental hat badges were tolerated. Tradition thus drove its first wedge at the very birth of battle dress.

Nationality, it turned out, also proved too strong for the War Office. Scottish regiments maintained their war bonnet, the Balmoral. The Guards were "different" too; they wore their peculiar broken-peaked cap. With the excuse of practicability, the Royal Tank Regiment and the cavalry regiments mounting tanks wore black berets.

The rest of us wore the ridiculous forage-cap-type headgear that balanced irrationally on the right ear. This "Cap, Field Service, Khaki" had two small painted buttons which secured the ear flaps and chin warmer when folded up, as it was worn except on very rare occasions. It was quickly discovered that beneath the paint of these buttons was polishable brass.

In the early years of the war (1939-1945) Other Ranks (called simply "O.R.'s", in other words, enlisted men) "walked out" in their old style khaki, close-necked, brass-buttoned tunic and slacks. This dress was a carry over of issue and purchase by regulars and Militia. It lasted as late as 1946; in January of that year I was drilled by the Senior Regimental Sergeant Major of the Guards wearing that dress in warrant officer serge with the knickerbocker-full slacks and spiral puttees peculiar to the pre-1939 Guards officer.

Harrison Bird, Governor of THE COMPANY, joined the 1st Survey Regiment, Royal Canadian Artillery, as a Gunner (Private) in December 1940 and was sent immediately to England. There from 1940 to June 1944 he served as a radar operator with the Heavy Anti-Aircraft Regiment of the Honourable Artillery Company, a sergeant of the Princess Patricia's Canadian Light Infantry, and as an Officer Cadet, through many schools and training units. He was commissioned a first lieutenant of Motor Battalions by the King's Royal Rifle Corps and Rifle Brigade. He joined his own regiment, The Lake Superior Regiment (Motor), at the closing of the Falaise Gap and served with it as a platoon and company commander until discharged in 1946, with a brief respite after a wound received near Oldenberg, Germany, the last week of hostilities.

Throughout the war officers wore their old style khaki serge with Sam Browne belt, peaked cap, and either brown oxfords with slicks, or boots and breeches. Whereas the men's service dress wore out or became unfashionable, the officers' serge uniform persisted, either officially or tacitly. When I went to the Continent in 1944 I bought a complete outfit to put in storage, because this dress was not worn there until the big leave cities were liberated.

The original battle dress called for black ammunition boots and short anklets of webb (canvas) into which the trousers, secured by a button and tab at the ankle (later two buttons and two tabs), were tucked with a ski pants effect. But officers soon turned out in the brown shoes that became their privilege. Shortly thereafter the Adjutant and other desk working officers began to wear low brown oxfords and the battle-dress trousers as slacks. Eventually serge slacks were worn with battle-dress jackets and I, in an experimental mood after VE day, had cuffs put on a pair of battle-dress trousers, and drew neither comment nor censure.

After 1943 Other Ranks were permitted to go on leave without gaiters. Then black oxfords similar to those worn by Rifle Regiment officers were authorized, and by 1945 brown oxfords were universally worn when not on parade by those who could afford to buy them, and few could not.

Motorcycle dispatch riders wore calf-high laced boots with a strap and buckle arrangement at the top. In action these were much sought after since they dispensed with gaiters which were easily lost. A similar boot in brown became an officer's must in my regiment. I was the proud possessor of a pair of black fur-lined submarine boots of riding boot length. Some I knew had bought, stolen, or traded fur flying boots, both R.A.F. and American, while many others affected German jack boots. That was the winter of fighting when we were not supplied with the galoshes that we had had in Canada and there were not enough rubber gum boots to go around. Every platoon commander had a few pairs of low sneakers that he jealously guarded for night patrol work.

Of all the various foot gear of the British Army, none were more prideful to the owner than his "stick boots." These were a highly polished pair of ammunition boots over which hours of work had been spent. They were

only worn to mount such guards as were turned out with an extra man, so that the best dressed man could be chosen and rewarded with "the Stick"—an allusion to the old swagger stick which meant a pass for the duration of that guard.

By the time that I arrived in England, December 1940, all officers at all times wore shirt, collars and ties. Because of this they wore the collar hooks and the top buttons of the jacket undone. Other Ranks wore the jacket collar closed over the neck band shirts without collars. This seemed to me unsanitary and uncomfortable. Away from discipline the first motion of the O.R. was the unfastening of collar hooks, and many O.R.'s wore scarves or stocks.

At that time a collar and tie was the target for a salute. Warrant Officers Class I were frequently saluted by mistake, and later, when Officer Cadets had been extended the privilege, they too were mistaken for commissioned personnel. By the time that the European War was won, collars and ties were official and quartermasters issued them for all ranks when going on leave. A black tie was decreed for O.R.'s in the Canadian Army. The officers' ties were of khaki ranging in shade from to synchronize color and material within a battalion. Scottish officers proudly wore tartan ties, and Rifle officers wore black. Though I do not recall ever having the palest to the darkest, although some effort was made seen it, I was told of attempts made by some regiments to wear their particular striped tie.

From the open neck jacket, the tailored collar soon developed. First the batman pressed down the standing collar, then the regimental tailor fashioned a collar and lapels from a questionably "old" pair of issue trousers. Unlike the American "Eisenhower jacket," which achieved a wide variety in cut, cloth, and colour, the British battle-dress jacket was always remodeled from an issue jacket. The better quality, greenish khaki of the Canadian issue, however, was sought after by British troops, and I noticed in England in 1948 that officers had almost universally supplied themselves with this dress.

In the years between Dunkirk and D-Day it was very simple to distinguish the Officer from the Man. When the troops moved from England to the Continent the company officer, with a nice sense of self-preservation, abandoned most of the dress privileges of his rank. This included badges of rank, which thoughtfully were provided for him on cloth sleeves designed to slip on or off the shoulder straps.

Early in the War, colour appeared on battle dress. Each British regiment had, for walking out, a head gear



described as "Cap, Field Service, Coloured." This was the normal field service cap, with all its rude but descriptive names, in the regimental colours. By their own admission, the 400 year old Honourable Artillery Company were the first to wear their Cap, Field Service, Coloured in conjunction with battle dress. The Artillery colours were blue below and red above, with gold piping for officers; giving a fine effect.

Until the advent of the beret, a great variety of these coloured hats lent gayety to the drab crowds about London. Even the girls of the A.T.S.¹ created their own little coloured caps, selecting colours equally flattering to blond, brunette, or ginger hair. Beribboned Glengarry bonnets adorned the Scots, and the Irish Regiment outshone everyone with its green Tam-o-shanter adorned with a tall feathered plume of Irish blue. Guards officers, who habitually wore peaked caps, turned out in their heavily gilded black undress caps. The two Rifle Regiments put their "Cherries" (cockades) back on their Rifle-green field service caps, and indeed wore these caps "in the field," which included action, after the beret was universally adopted. A directive even came out permitting flowers—such as roses, thistles, leeks, or shamrocks—as hat ornaments on the appropriate national Saint's Day.

¹ Auxiliary Territorial Service, now the Women's Royal Army Corps.

The first item of colour to appear on the arm was perhaps the division or group insignia. These were sometimes heraldic, like the Eighth Army's yellow cross on a white shield; descriptive, like the 1st AA Division's red sword of the City of London impaling a black Heinkle (or was it a Messerschmidt); jocular: Northern Command's apple, in honour of General Sir Roland F. Adam, Bart, its first commander; symbolic: the knights, mailed fists, bulls, and goats of various Armoured Divisions; cute: the 9th Armoured Division's Panda mask (perhaps a pun on "Panzer"); and local: the polar bear of the Iceland troops or the famous Desert Rat. The variety of such unit insignia was infinite.

Further to pin point a man, narrow two-inch felt strips, worn below the formation badge, told, by their colour or combination of colours to which arm of the service he belonged. In the case of infantry, these strips also told the brigade and the battalion's number in the brigade.

Service chevrons of red and white reappeared in 1943. While World War I service stripes were not worn, red wound stripes for that war conceivably could have been worn with the gold wound stripe—a vertical bar—authorized for World War II. Tradesman's badges and good conduct stripes (ordinary chevrons worn point up) reappeared above the cuff. N.C.O.'s chevrons also took to colour. The K.R.R.C. wore black stripes edged with scarlet, and their sister regiment, the Rifle Brigade, just waited for the first laxity of regulations to readopt their extra large black stripes edged with gold braid, which commemorated their service as marines at Copenhagen under Nelson. Gun Sergeants (Full Sergeants) of the Royal Artillery wore polished brass miniature guns in the angle of their chevrons as an alternative to guns of embroidered worsted. Sapper sergeants did the same with their bursting grenades. The wrist insignia of Warrant Officers were of either brass or worsted, but when in warm weather the C.S.M. (Company Sergeant Major) turned out in rolled up shirt sleeves, his wreath and crown were of gleaming brass on a highly polished leather bracelet. Officers, not to be out done, sometimes wore metal "pips" polished or unpolished according to regimental tradition.

Lanyards, again of distinctive regimental colour, were worn at option around the right or the left shoulder and terminated in the breast pocket. Mine was a whistle cord of dark blue, but I never did own a whistle. The Artillery lanyard was braided. It was almost universally worn by gunners, the idea being that the last man alive could unravel his lanyard with those of his dead mates and make a cord long enough to blow up his spiked

gun from a safe distance. One of the Light Infantry regiments wore its lanyard around the neck with terminals in each breast pocket. It was the same Light Infantry, I believe, whose officers wore double shoulder straps crossed on the back on their Sam Browne belts.

An unsuccessful attempt was made to revive regimental facings. I know that this occurred in a Rifle Battalion, and probably others had a try. The turned down collars of battle dress showed, if not tailored, a lapel of the jacket's rough lining. As regimental facings originally were the lining of the coat when worn turned back, a traditionally minded colonel could easily see in battle dress the regimental facings of which he was proud. Quick disapproval ended that attempt to revive tradition.

After the war in Europe, one Canadian battalion in my division did permit individuals who had actually fought in combat to wear old style brass collar badges on their lapels. This was a worthy attempt to match the American Combat Infantry Badge. It was not adopted by my Regiment only because our badge did not lend itself.

When the beret succeeded the field service cap, another attempt was made to revive regimental colours. Some Cavalry regiments wore coloured bands around the lower part of a beret that was cut like a Balmoral. One Rifle Battalion colonel received sanction from the highest source when he turned out a guard of honour for the King in Rifle-green berets. A bold gamble on the part of the battalion commander, whose general had already ordered the Rifle-green berets removed from the heads of the troops. This is a fine example of regimental loyalty, a colonel's first duty being to uphold regimental tradition.

Berets did come into the army in various colours. The Commandos, imagination-capturing units, were the first to add their bright green beret to the Royal Tank Regiment's black. The Royal Marines adopted navy blue and the new airborne troops, cherry. First to adopt khaki berets were the half-infantry, half-armour Motor Battalions. When the whole army went into berets we lost this distinction in quartermasters supplies. The "Old Sweats" clung tenaciously to their old Motor Battalion khaki of a lighter shade, long after they should have been considered worn out.

Colours took further variation in officers' walking out dress. The 5th Dragoons and the 11th Hussars wore green and cherry coloured trousers, respectively, with their khaki serge tunics. When Guards officers wore Patrol Blues on leave, the Rifles wore their greens. I never did see a scarlet tunic or mess jacket. This colour





only appeared on the collar tabs and hat bands of senior officers (the red was discontinued for junior staff officers about 1942), and on the regimental name tabs of red coated regiments when this further identification was added to the upper sleeve.

Highland regiments wore their kilts. Scottish regiments, so entitled, wore their trews with either tunic or battle dress jacket. Trews were also worn by so minded Highland officers. The quality of the tartan cloth differed from Other Ranks, sergeants, warrant officers and officers. In action the Scots wore practical battle dress.

Polished brass and Blanco, always features of the British Army, were not killed by the advent of battle dress. The two little hat buttons of the field service cap were already gleaming when I donned one in 1940. Soon thereafter the brass buckles and keepers of the gaiters also shone. Then someone polished all brass on all webb equipment and every regiment followed suit. It became first a custom then an order to wear the webb belt when on leave, its brass a golden mirror and its blanco spotless. Blanco or Webb Cleaner could be had in colours from white through the browns and greens to black. White was the colour for Officer Cadets, to go with their white baratheia shoulder tabs and hat bands, and white became the colour for Military

Police with their red cap covers and Security Police with blue cap covers. Blanco was used in some British regiments to point up N.C.O.'s stripes and proficiency badges (worn on the arm). Blanco was messy stuff whether in cake, powder, or liquid form and demanded much time and worry.

Officers, who were the first offenders against the purpose of battle dress, wore four distinct types of overcoat in addition to the issue great coat. These were the familiar trench coat, khaki raincoats, the British "warm," and the individual tailor's idea of the great coat. While the men were restricted, they were ingenious. To the long sleeveless leather vests, originally issued to Gunners, they added sleeves and collars from a great coat. These jackets were practical for truck drivers and crews of armoured vehicles, as were the short rubberized coats of dispatch riders which were meant to be worn with leg covering gaiters of the same material.

Tank suits were much prized for the practical reason of warmth during the winter of 1944-45, and were secured by the Infantry from wrecked tanks or, by gift and barter, from Troopers (tankers). Sartorially most prized were the rabbit skin jackets captured with German army stores in Brussels. When worn fur side outside these were a patchwork of brown, white, and black fur; when worn skin side outside, they were deemed debonair. I gave mine to a young English girl for an evening jacket. In my battalion—and I'm sure throughout the army—the colonel let it be known that he would tolerate anything that would keep the men warm, as long as the soldier wore it with military bearing. This understanding not only brought out the above variations to great coats, but a variety of leather jackets, gifts from home as well as from the Airforce. My own pride was a full length, chamois-lined leather coat from a German R.S.M. We did keep warm.

Medal ribbons were few until the end of hostilities, two being a very good display. Once the war was over and all the campaigns sorted out, ribbons added to the general patchwork of the no longer somber battle dress.

There were many other variations and incongruities, some of which I can recall. Regimental names in colour became universal. When cloth became scarce, Utility Battle Dress was issued to United Kingdom troops. Since on this type the buttons were not concealed in flaps, regimental buttons were displayed on the breast pockets. Allied armies varied the battle dress blouse which they adopted. They wore their national name at the point of the shoulder, as did the Canadians, and in the case of the Danes and Norwegians, their national flag. The

Poles not only wore regimental colours in the shape of pennants on their collars but, for a reason that I never learned, one blue shoulder strap. The French wore their own kepi in colours and the Poles their czapska. The Indian troops sported khaki turbans, and Canadian officers wore fur hats if they so fancied.

Had I served in Africa or Italy, I would have had another story to tell. On these fronts corduroy trousers and suede shoes were the rage, and there the ordinary sweater was worn sticking out below the battle-dress blouse. Soldiers from Africa carried these variations into N. W. Europe, but generally speaking Africa, the Near, Middle, and Far East tended to Tropical Order

rather than battle dress, and they made their own variations.

Suffice it to say in conclusion that the small unit tends to adopt unique details in dress to demonstrate its pride in itself. That is the Regimental Principle of the British Army. Carried further, the individual soldier is the smaller unit and, in a war, time does not permit the complete incorporating of the individual into even the regimental unit. As a platoon and company officer I recall my despair when I tried to check the flair and angle of my command's berets, all the time wondering how I had put on my own that morning.

The idea of battle dress never had a chance.

COLORS, COLORS, WHO'S GOT THE COLORS: AN EPISODE IN THE HISTORY OF THE SEVENTH INFANTRY

by John W. Wike

On 27 July 1861, at San Augustine Springs, Texas, a force of exhausted Union troops, consisting of seven companies of the 7th Infantry and attached units under command of Major Isaac Lynde, were surrendered to an inferior force of Texans under Lt. Col. John R. Baylor, C.S.A. Although half crazed by lack of water and the blistering Texas sun, and further burdened by the task of shepherding to safety wives and children of members of the command, most of the officers and men preferred to fight. Many broke their rifles in disgust, several refused to surrender and were held as prisoners of war, and some went so far as to threaten reprisal upon the officer responsible for ordering the surrender.¹

In the confusion attending the surrender, Lt. Col. Baylor neglected to ask the whereabouts of the colors of the 7th Infantry. It was not until two days later, when General Albert S. Johnston, C.S.A., arrived and asked about them, that any inquiry was made. It is at this point in the history of the surrender of Major Lynde's force that facts and fancy vie for a place in posterity.

In a manuscript history of the Regiment written about 1890-91 by Lieut. A. B. Johnson, then its Adjutant, we find this version of the episode:

... the Colors of the Regiment, including a set presented by the ladies of New Orleans, La. in former

years, were wrenched from their staffs, some torn up, and the pieces distributed among the command; the remainder were burned, and it was not until the arrival of the command at Los Cruces, such confusion had prevailed, that the loss of the colors were noticed . . . General Albert Sidney Johnston asked Colonel Baylor where the colors were, and the color sergeant when asked replied that "I used them to cook my coffee rather than surrender them to a d[amn] traitor."

The story is toned down considerably in later regimental histories. One written by the unit in 1912 merely states: "Before the surrender the colors of the regiment were cut from the staffs, torn into pieces and distributed to those who had fought under them in years gone by." At least, it is certain that the colors were not surrendered since Lt. Col. Baylor, in his report to the A.A.G., C.S.A. said: "I regret to report that the regimental colors were burned by the enemy to avoid surrendering them."

When Lieut. Johnson was gathering material for his history of the Regiment he wrote to several former members for particulars about the business of the colors. The replies he received don't appear to have had much effect on his conclusions, but they do offer some interesting contrasts. Ordnance Sergeant Patrick C. Daly, formerly with Company C although not with those who surrendered, wrote to Johnson on 7 October 1890 and stated that a Sergeant Maloney was at the time color sergeant. At the surrender, Daly reported, Maloney's wife saved a new set of colors that had been presented to the regiment by the ladies of St. Louis, Missouri, in 1858 (when it participated in the funeral of the Honorable Thomas H. Benton) by making a skirt of them

¹ Reports of the surrender can be found in *Official Records*, ser. I, vol. IV, p. 19. All other documents quoted here are included in an (at present) unidentified envelope among the "Miscellaneous Records" in RG 98, in the Natl. Archives.

and putting them under her dress. He further stated that a Major Richard Comba, then a corporal in Company K, and a Captain D. Robinson, then a sergeant of Company C, could vouch for this statement. No such confirmation, however, is among the papers.

A few days later another former sergeant replied to Johnson. He was Hubert H. Oberle, of Brooklyn, and his letter gave a second version:

I had charge of [the colors] at the battle of Mesilla² and carried them till Major Lynd[e] surrendered at St. Augustine springs. Colonel Baylor did not demand the flags at that time which was about 3 or 4 pm July 27-61, so I went to the wagon where my wife and children [were,] took my knife and cut the flags and that night I burned them up. The 3rd day after, General Albert Sidney Johnston took command of the rebels and demanded the colors from Lieut Brooks, Adjutant of the reg't, and he said that Serg't Oberle meaning me had destroyed them. Then General Johnston ordered a military commission to try me for doing so. Colonel Baylor who was President of the commission and four other officers of the rebels stood 2 X 2 to hang me. Colonel Baylor said as there was no other witness but myself having destroyed the flags and while Major Lynd and Major Wallow of the rebels were negotiating the surrender he would vote not to hang me and I was allowed to come back to camp the night of the 26 of July 61. We evacuated Fort Fillmore and on that night I cut off [f] the halliards of the flag staff and cut them up for picket lines for the animals so they could not raise there own flags in the morning. They offered a big reward for the man that did it but they never found out . . . I served in the 7th through the Mexican [and] Florida wars [and] was 12 yrs on the frontier . . .

Apparently confused by these replies Johnson sent them to the man who was the Adjutant of the 7th Infantry at the time of the surrender, former Lieut. Edward J. Brooks. Brooks, then the Deputy Clerk of Arapaho County, Colorado, replied on 27 November 1891:

I have carefully read the accompany letters, and regret that in the interest of truthful history, I am compelled to give an entirely different version of the events connected with the surrender of Major Lynde's command at San Augustine Springs in July 1861, and particularly the episode of the destruction of the colors. I have refreshed my memory by conversations with my wife, who was present on that memorable occasion, and she agrees with me in the following statements of facts: About 2.00 P.M. on the day of the surrender Major Lynde ordered me to take a flag and go forward to request an interview with the commanding officer of the Texas troops, with a view to the surrender of his command. I had no flag prepared, and before I prepared one, I went to the wagon with Sergt. Oberly and Principal Musician Pound, opened the color boxes, one containing the colors carried through the Mexican War, the other the Regimental Standard and National Colors then in use, and with their assistance cut them up and distributed portions to such ladies as were near by. The Union of one I gave to Mrs. Capt. Matt Stevenson, who put it on apron style, and kept it. Mrs. Brooks, Mrs. C. B. Stivers, and I think Mrs. A. H. Plummer, each received portions which they retained. It is possible that some of the camp women standing by, may have

had pieces given them. It is very likely they did. I not only destroyed the colors with my own hands, but the band instruments were all then and there broken and bent by striking them against the wagon wheels. The skirt made from the colors &c. is simply a war fiction. Sergt. Peter Moloney [sic] of E Company was color sergeant, but as my memory serves me now, he was not present at that time, having fallen out from fatigue and exhaustion before reaching the Springs. After the return of the command to Las Cruces, Gen. Albert S. Johnston arrived en route to join the Southern forces. He was informed of the surrender, and inquired of the Texan commander if he had secured the colors of the regiment. Upon being informed that he had not, an orderly was immediately dispatched, and my instant attendance at headquarters required. Col. Baylor made a formal demand for the colors, and when I stated that they had been destroyed flew into a violent rage, and after a short conference with Gen. Johnston ordered me to my quarters in arrest and placed a sentinel at my door.

My explanations made in writing as to time, manner and circumstances of destruction, were accepted after three days of close arrest, and I was released. The colors presented by ladies of St. Louis on the occasion of the obsequies of Hon. Thos. H. Benton had no existence except in the fertile brain of the writer.

Permit me to add that had Sergt. Oberly or any other enlisted man, or even a commissioned officer other than the commanding officer, presumed to lay hands upon the colors for any purpose whatever in my presence, I should not have hesitated to use my sabre to protect them. To me they were a sacred charge to be surrendered only upon orders from my commander, and under no circumstances would I have permitted any unauthorized person to interfere with them.

I regret having delayed the answer to your slip so long, but pressure of public business must be my apology.

The 7th Infantry, together with other Union outfits captured in Texas, eventually were exchanged and sent North. The Regiment arrived in New York in December 1861 and the regimental commander applied to the War Department for a new set of colors. He was informed that the Regiment would have to win them on the field of battle.³ This it did, soon and valorously. In January 1863 new colors were sent the unit in token of its gallant part in the battle of Fredericksburg, where the Regiment held an advanced position, only eighty yards in front of a stone wall held by Confederate forces. On 5 January 1863, Captain David P. Hancock, regimental commander, published Orders No. 1, as follows:

Officers and soldiers of the 7th Infantry. By your good conduct on the battle-field you have re-established the high reputation the Regiment has ever born, though lately tarnished by an act not your own. The stain of San Augustine Springs is now removed; and your colors—which had been borne with honor on so many fields of battle—there destroyed to avoid disgrace, have been replaced.

Your country's flag again floats proudly over your ranks. Let your future conduct reflect naught but honor upon its folds.

² Mesilla, New Mexico, 25 July 1861.

³ Rodenbough and Haskins, *The Army of the United States*, N.Y., 1896; Resolution, State Convention, American Legion, New Iberia, La., 21 August 1920; various typewritten regimental histories filed in RG 98.

THE PLATES

THE NORTH REGIMENT, MASSACHUSETTS BAY COLONY, 1636

(Plate No. 61)

On the 7th day of October, 1636, the "Generall Court, houlden at Boston" in the Massachusetts Bay Colony decreed as follows:

It is ordered, that all military men in this jurisdiction shalbee ranked into three regiments, viz, Boston, Roxberry, Dorchester, Weimoth, Hingham to bee one regiment, whereof John Winthrope, Senior, Esqir, shalbee colonell, & Tho: Dudley, Esqir, leiftenant colonell;

Charlestowne, Newetowne, Watertowne, Concord, & Dedham to bee another regiment, whearof John Haynes, Esqr, shalbee colonell, & Rogr Herlakenden, Esqr, leiftenant colonell;

Saugust, Salem, Ipswich, & Neweberry to bee another regiment, whearof John Endecot, Esqr, shalbee colonell, & John Winthrope, Junior, leiftenant colonell.

Haynes' unit was called the North Regiment, while the one under Endecott became known as the East Regiment. So began the two oldest military organizations in the United States Army; today they are, respectively, the 182d Infantry Regiment, with headquarters at Charlestown, and the 101st Engineer Combat Battalion, with headquarters at Medford, of the Massachusetts National Guard.

The men who in 1636 made up the North regiment had for some years previously been formed into trainbands. The grouping of these trainbands into a regiment was one sign of the growing antagonism on the part of the Colony toward the English King and Council. Fortifications were constructed, drills were ordered to be held at least once a month, and a war council was appointed.¹ To emphasize this attitude of defiance the General Court ordered the Cross of St. George stricken from the white canton of the King's colors. The gesture was not, of course, entirely political; radical Puritans considered the cross "as a superstitious thing and a relic of Antichrist."² At all events, the ensigns were ordered to cut out the crosses in 1636 and the Massachusetts regiments carried the flag with the plain canton for almost fifty years thereafter.

Although the troops of Massachusetts Bay, even by this date, were reaching the opinion that armor and

pikes were of little value in Indian fighting, both formed part of the authorized equipment. Indeed the *General Lawes and Libertyes* published in 1648 required that a town watch "shall stand double, a Pike and Musket together." As late as 1660 the law read that:

Every foot souldier shall be compleatly Armed & furnished, the pikemen with a good Pike wel headed, Corslet, head piece, sword & snapsack, the Musquetiers with a good fixed musquet, not under Bastard Musquet bore, nor under three foot nine inches in length, nor above four foot three inches long, with a priming wire, worm, scourer, and mould, fitted to the bore of his Musquet, also with a good sword, rest, Bandeleres, one pound of powder, twenty bullets, and two fathom of match, . . . ³

Pikemen were not formally abolished in Massachusetts until 1675.⁴

The men of the Regiment are shown here as they appeared at drill and muster, or on the occasion of a formal parade. In particular this applies to Colonel Haynes, who wears a three-quarter suit of armor. It is highly improbable that horses or full armor were used on Indian campaigns, although there is ample evidence that pikemen's suits and helmets were worn in the Pequot War of 1635-1637.

The pikeman's suit shown in the plate is based upon a surviving specimen used in this country and now in the Massachusetts Historical Society. Furthermore, another tasset exactly similar was discovered in the fireplace of the John Howard House at Plymouth, and is now preserved there in Pilgrim Hall. The other arms and armor illustrated are derived from existing European pieces and from such contemporary manuals as Jacob van Gheyn's *Maniement d'Armes* (1608) and Robert Ward's *Animadversions of Warre* (1639).

A list prepared in 1628 of the arms and equipments deemed necessary for 100 men coming over to Massachusetts Bay gives an excellent idea of the kinds on hand in the Colony a few years later. On the list are found, for example:

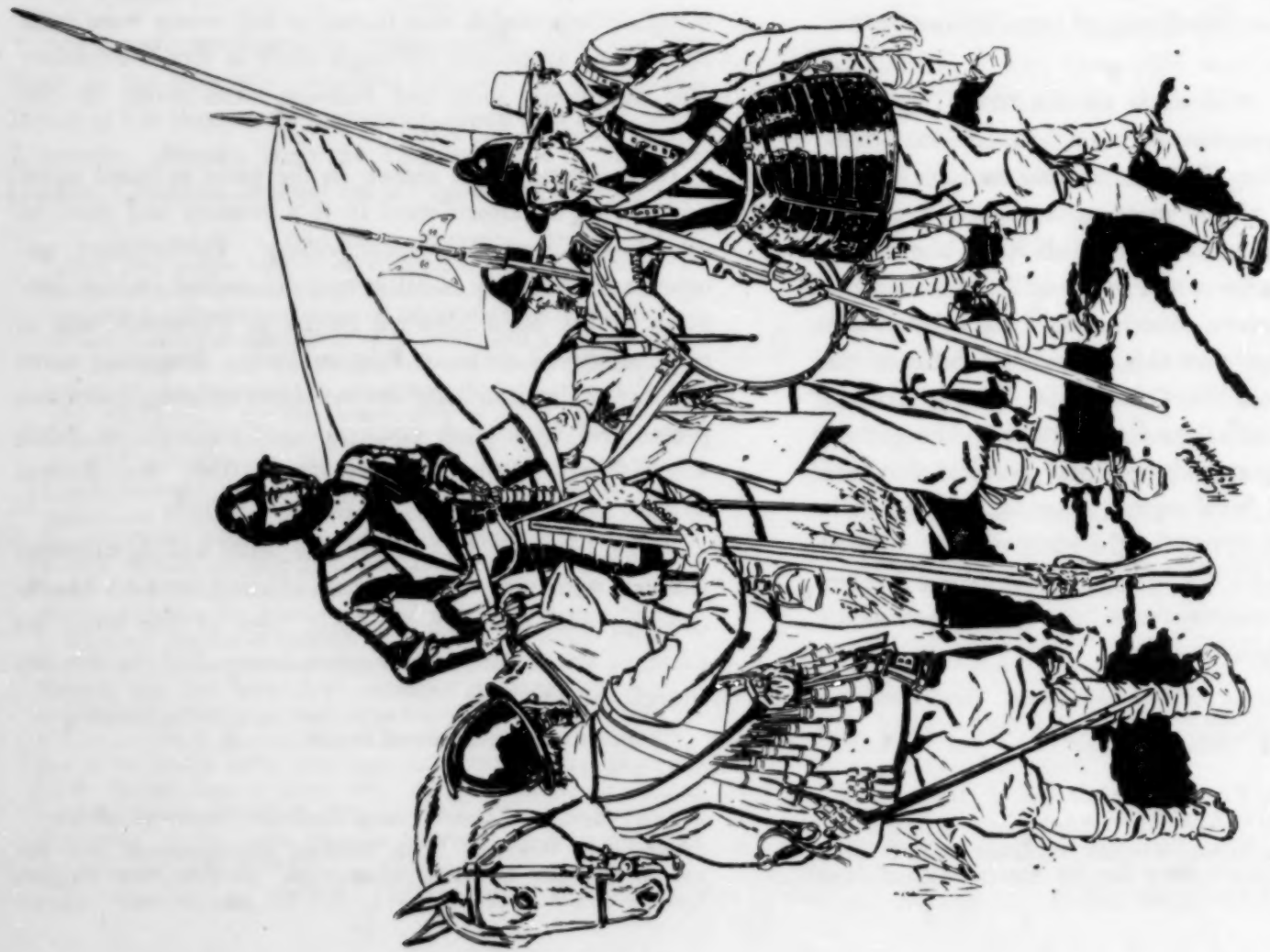
3 drums, to each 2 pare of hedds
2 ensigns

¹ Charles M. Andrews, *The Colonial Period of American History*, New Haven, 1934, I, 415-17.

² Howard M. Chapin, "The Early Use of Flags in New England," in *Bulletin of the Society for the Preservation of New England Antiquities*, XXI (1930), 60-73.

³ Mass., General Court, *General Lawes* . . . , 1660, p. 57.

⁴ Harold L. Peterson, "The Military Equipment of the Plymouth and Bay Colonies, 1620-1690," in *The New England Quarterly*, XX, 200-201.



Musician

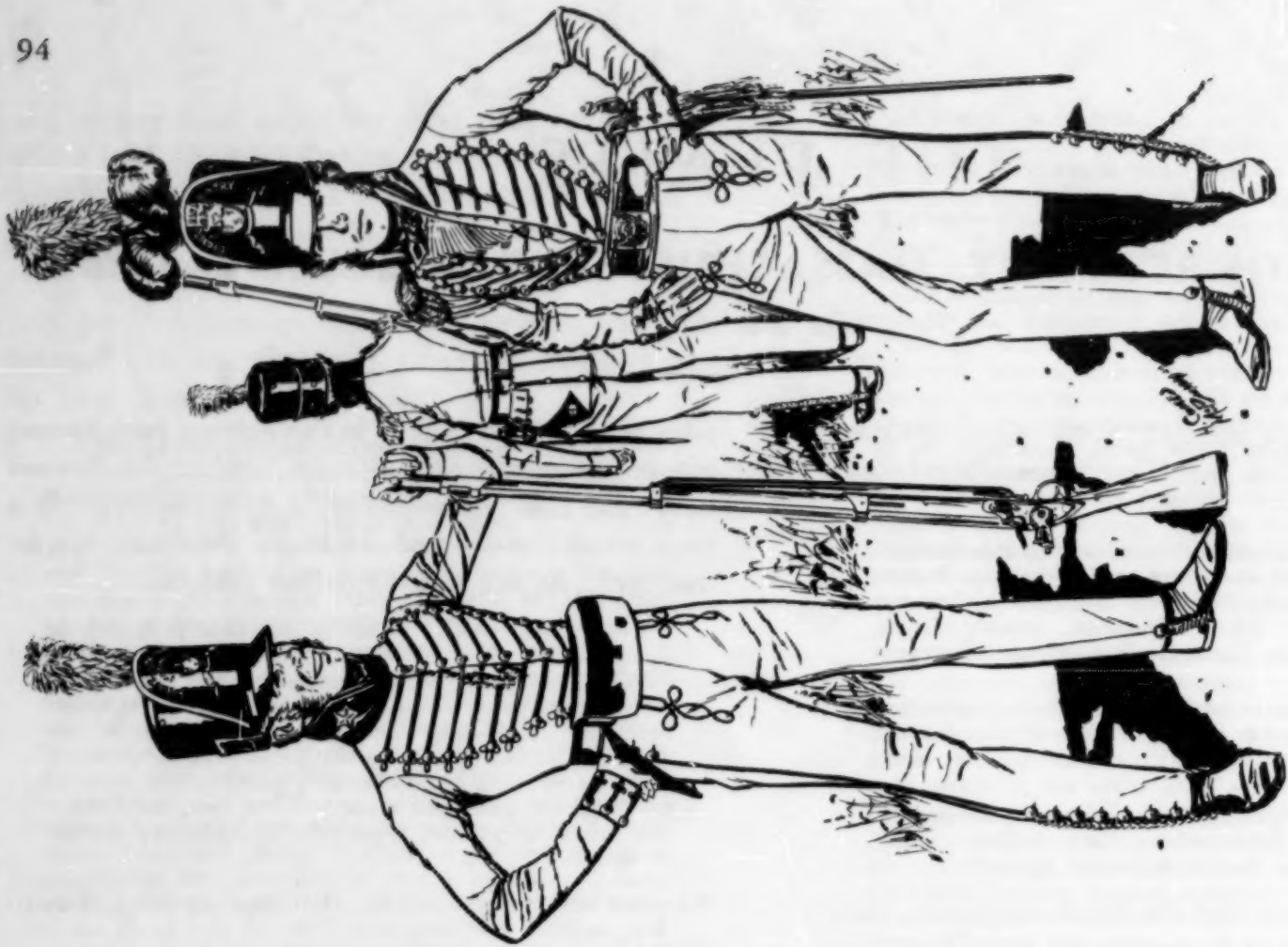
Captain

Sergeant

Private

Ensign

The North Regiment, Massachusetts Bay Colony, 1636



Private

Sergeant

Captain

Light Infantry Company, 2nd Connecticut Regiment, 1817-1826
(New Haven or Lion Grays)

2 partizans, for capten & lieftenant
 3 halberts, for 3 sargiants
 80 bastard musketts, with snaphances, 4 foote in the
 barril without rests . . .
 10 full musketts, 4 foote barril, with matchlocks and
 rests
 90 bandaleeres, for the musketts, each with a bullet
 bag . . .
 100 swoordes and belts
 60 coslettes, & 60 pikes; 20 halfe pikes . . . ⁵

The musketeer in the plate carries a snaphaunce of
 bastard musket bore, a bandoleer of 12 charges, and a
 powder flask marked "B" (for "bastard") as specified
 in the contract made by the Colony with John Gace of
 London.⁶ It is clear from the list above that by this

⁵ Nathaniel B. Shurtleff, editor, *Records of the Governor and
 Company of Massachusetts Bay in New England*, 5 vols., Bos-
 ton, 1853-1854, I, 25, 26.

period the shift from matchlock to flint arms was well
 under way in New England, although the era of the
 matchlock did not end until King Philip's War of
 1671-1676.

Mention should be made of the halberd carried by
 the sergeant. Originally a combination axe and spear,
 it had by now begun to assume the purely ceremonial
 function as the symbol of the sergeant that it was to
 have for the next 150 years or more. There is record
 that halberds were used at the massacre of the Indians
 in the Pequot War, but this is the last record of their
 use as a practical weapon in America.⁷

H. Charles McBarron, Jr.
 Harold Peterson

⁶ *Ibid.*, 31.

⁷ Peterson, *op. cit.*, 201.

LIGHT INFANTRY COMPANY, 2D CONNECTICUT REGIMENT, 1817-1826

(Plate No. 62)

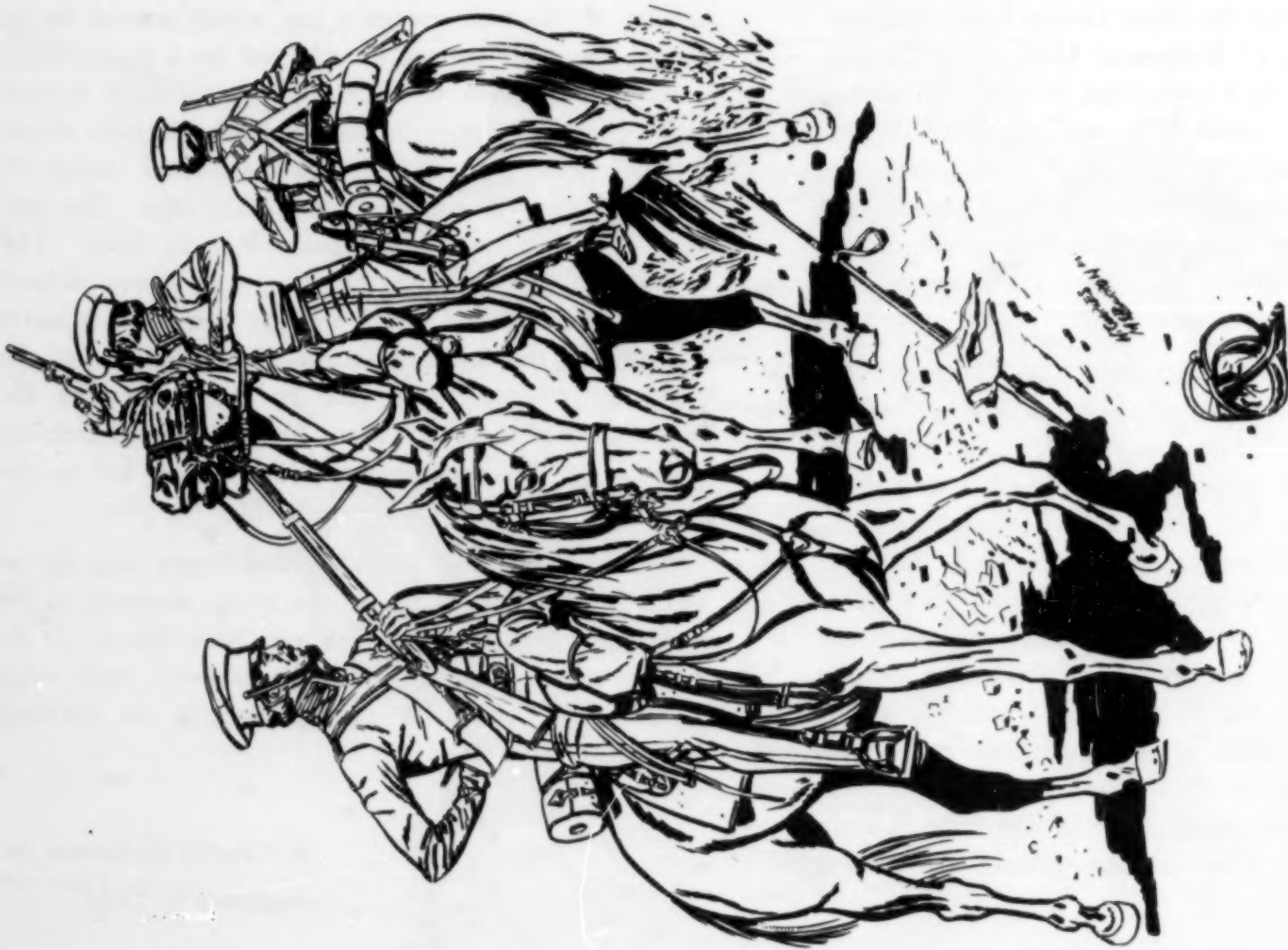
Jerome B. Lucke has left us, in his *History of the New
 Haven Grays* (1876), an unusually detailed description
 of the organization and early days of this fine old
 company. First called the New Haven Light Infantry
 Company, it met on 13 September 1816 at the County
 House in New Haven, Connecticut, to elect its officers
 and commence its career. It was assigned to the
 2d Connecticut Regiment as Second Flank Company,
 the First Flank Company being the Milford Grenadiers;
 at the time these were the only uniformed companies
 of the regiment. Today the Grays are Company A,
 102d Infantry (Second Connecticut).

The initial uniform selected by the Company and
 approved by the Governor of the State is described in
 great detail in the *History*. In essence it comprised an
 iron-gray coatee and pantaloons, the former having three
 rows of yellow gilt bell buttons. The pantaloons ex-
 hibited in front two "nearly Prussian Knots." The vest
 was red and around the neck was a stock or black hand-
 kerchief. Rank was indicated by the decoration of the
 headdress, as well as by yellow epaulets. The captain
 wore one blue and two black plumes; other company
 officers, one large black plume; and other ranks, blue
 feathers. The color of the uniform gave the Company
 the nickname of Iron Grays, but in due time it came
 to be called the New Haven Grays, its present
 designation.

The only mention made in the *History* about the first
 headdress is the statement: "A style of cap was shown
 and adopted" (p. 16). It chanced that one of the
 authors of this note owned a cap which seemed to be
 exactly the right sort to be adopted by a Connecticut
 Volunteer company in 1816. It had a high leather
 front piece of the style introduced by the Regular Army
 in 1814 (Plate No. 31), and an ornamental version of
 the neck flap often found on these 1814 caps. The coat
 of arms of Connecticut was painted on its front. The
 lettering "1st COMP" was puzzling until it was realized
 that the New Haven Grays was the first *light infantry*
 company of the regiment, the Milford outfit being the
grenadier company. A visit to the armory of the
 Second Connecticut in New Haven showed another
 example of this cap in its museum, and led to the
 conclusion that it was safe to use it in the plate.

The first meeting place of the Grays was in an
 assembly hall atop of Mix's wax works museum, in the
 Columbian Garden on Olive Street, New Haven. At the
 present writing the company is stationed amid other
 gardens and museums near Augsburg, in southern
 Bavaria.

H. Charles McBarron, Jr.
 Frederick P. Todd

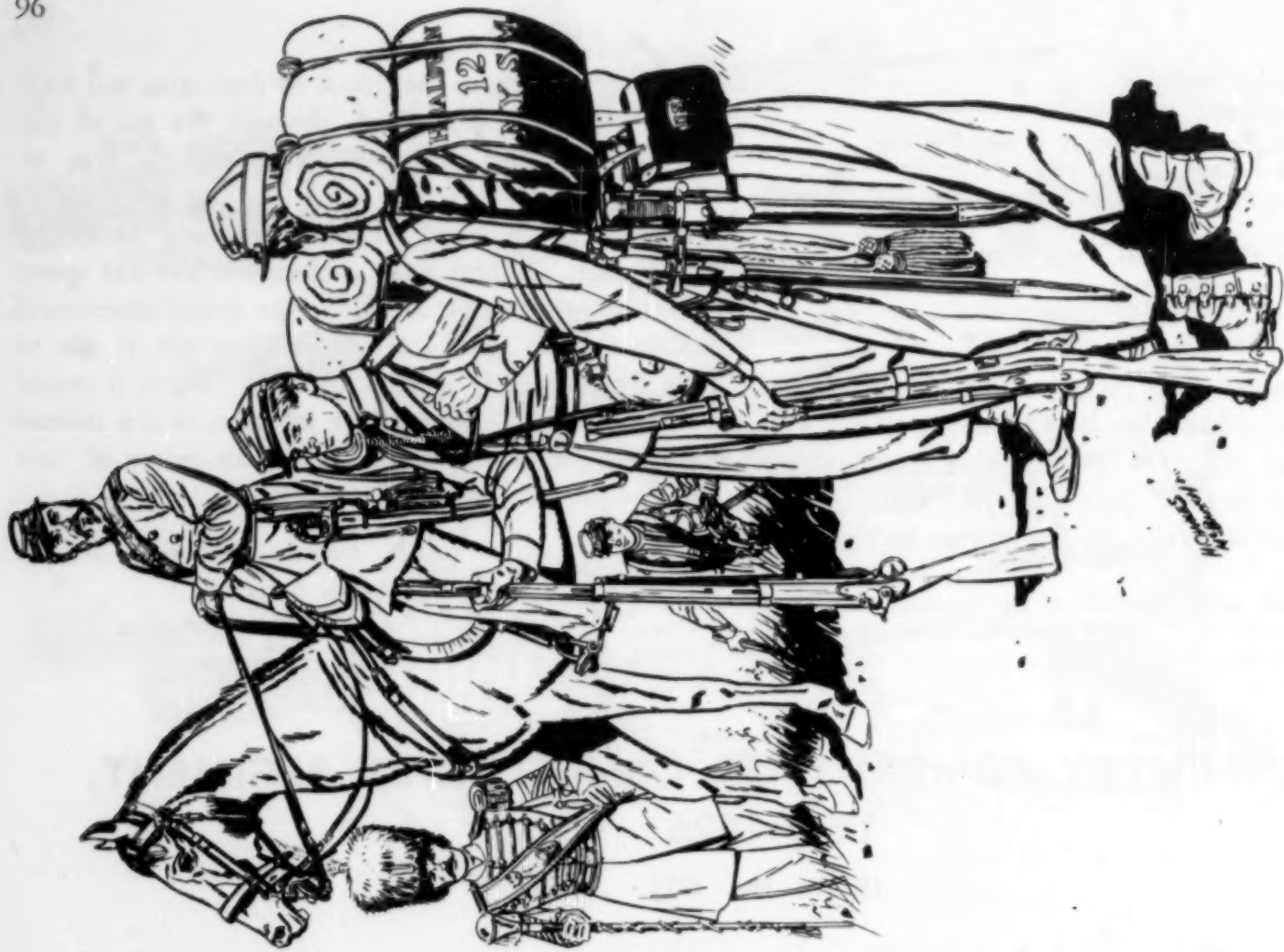


Dragon

Company Officer

Sergeant

1st U. S. Dragoons, 1847-1851



Drum Major
(full dress)

Field Officer
Drummer

Private, Line Company, (Chasseur Uniform)
Sergeant, Sappers & Miners (Chasseur Uniform)

12th Regiment, New York State Militia, 1861-1869

1ST U.S. DRAGOON REGIMENT, UNDRRESS UNIFORM, 1845-1851

(Plate No. 63)

The dress uniform of the two regular Dragoon regiments, 1836-1851, has been illustrated in Number 4 of these plates. Since the day these regiments were formed they also wore an undress for fatigue and field duty. It comprised a dark blue woolen jacket; "blue-grey" woolen trousers, reinforced in the seat and inside the legs; and a visored forage cap. Yellow worsted braid decorated the collar and edged the shoulder straps, pointed cuffs, bottom and back seams of the jacket; it also trimmed the trousers of corporals and sergeants.¹ All in all, it was a simple and serviceable dress which, with some changes, chiefly in headdress, lasted through the Civil War and into the 1870's.

Initially, the forage cap was of black leather² — a strange, collapsible affair—but by 1841 it had become the familiar dark blue cloth type with a wide, flat crown, for it is so illustrated in the *Cavalry Tactics* published that year. What happened to the fatigue cap from then on is a matter of some dispute.

The artist James Walker, who accompanied Scott's army through the Valley of Mexico, consistently painted his Regular dragoons in caps with small, soft crowns, flopped over on one side, and yellow bands. Several are shown like this in *MC&H*, III, 22. Carl Nebel, also reputed to have been in this campaign, shows larger crowns, but his details are everywhere too obscure to help us much.³ In the National Museum are two models of fatigue cap which may have been issued Dragoons. One has distinctive black ribbing radiating from a brass button on top of the crown, and two strips of yellow braid around the band. The other is all dark blue with cloth ear flaps which can be let down by untying a black ribbon in front. No example in the Museum has an all yellow band. The caps shown in the plate are based more upon the one shown in the contemporary photograph of Lt. Bezaleel W. Armstrong, 1st Dragoons, than upon any of those above.

In this period the dragoon was armed either with the Hall carbine, model 1843, or the musketoon, model 1847. He carried one or two percussion pistols of the model 1842, probably the best martial pistol of the time.⁴ Parenthetically, the officer in the plate is shown with



Lt. Bezaleel W. Armstrong, 1st Dragoons. Photographed between 1845 and 1849; negative in National Archives

an 1847 "Walker" Colt revolver, which would have been, in this era, his private property. Finally, there was the saber of the heavy "Cavalry" model of 1840.

To carry these arms the dragoon wore a 2-inch white buff leather waist belt, supported by a strap or brace of similar material over his right shoulder (thus anticipating the Sam Browne belt by some fifteen years); and from this the saber was suspended by two white buff leather slings. The carbine hung from another white belt, slung over the left shoulder.

Until just before the Mexican War the two dragoon regiments used a hussar type saddle over which a blue cloth shabraque and a sheepskin saddle cloth were placed.⁵ Then came the more modern Grimsley saddle, which was left uncovered by enlisted men. With it went a pair of holsters, a valise, and the other items of horse furniture. The Grimsley equipment lasted until the adoption of the McClellan saddle just prior to the Civil War.

H. Charles McBarron, Jr.

¹ *Army Regulations*, 1835 and 1841, Articles LII and LXXXII, respectively.

² Orders 38, A.G.O., 2 May 1833. Recently a specimen of this forage cap was identified in the National Museum, Washington.

³ Carl Nebel, *The War Between the United States and Mexico* . . . , New York, 1851, *passim*.

⁴ Col. Arcadi Gluckman, *United States Martial Pistols and Revolvers*, Buffalo, 1939, pp. 78-82.

⁵ "Shabraques are not now supplied to mounted troops, by Regulations of Mr. Spencer. Saddle blankets are now issued in lieu of them. . . ." Letter from Col. Henry Stanton, Asst. QMG, to Major J. Monroe, 4th Artillery, 16 Aug. 1845, in MS QMG Letter Book, National Archives.

12th REGIMENT, NEW YORK STATE MILITIA, 1861-1869

(Plate No. 64)

The 12th New York (Independence Guard) was one of the several New York City regiments formed in the 1840's from existing Volunteer companies; it is now the 212th Antiaircraft Artillery Group and the 142d Antiaircraft Artillery Battalion, the latter assigned to the 42d (Rainbow) Division of the New York National Guard. The plate shows men of the regiment during the first of its four separate tours of duty in the Civil War, 21 April to 2 August of 1861. On this tour it occupied Arlington Heights in Virginia, across the Potomac from Washington, and later had a small skirmish near Martinsburg. But for much of the time it remained at Camp Anderson, in Franklin Square in the heart of Washington.

The usually far from sympathetic pen of William H. Russell, correspondent of *The Times*, gives us a favorable picture of the Twelfth at this period:¹

All the population of Washington [on July 4, 1861] had turned out in their best to listen to the military bands, the music of which was rendered nearly inaudible by the constant discharge of fireworks. The camp of the 12th New York presented a very pretty and animated scene. The men liberated from duty were enjoying themselves out and inside their tents, and the sutlers' booths were driving a roaring trade. I was introduced to Colonel Butterfield, commanding the regiment, who was a merchant of New York; but notwithstanding the training of the countinghouse, he looked very much like a soldier and had got his regiment very fairly in hand. In compliance with a desire of Professor Henry, the Colonel had prepared a number of statistical tables in which the nationality, height, weight, breadth of chest, age, and other particulars, respecting the men under his command were entered. I looked over the book, and as far as I could judge, but two out of twelve of the soldiers were native-born Americans, the rest being Irish, German-English, and European-born generally. According to the commanding officer they were in the highest state of discipline and obedience. He had given them leave to go out as they pleased for the day, but at tattoo only 14 men out of 1000 were absent, and some of those had been accounted for by reports that they were incapable of locomotion owing to the hospitality of the citizens.

¹ *My Diary North and South*. New York, 1863, p. 143.

The uniform worn by the men was one patterned upon that of the French *chasseurs à pied*, and it had been adopted by the regiment on the night of the bombardment of Fort Sumter.² The new uniforms were not ready, of course, when the Twelfth sailed from New York on 21 April and had to be sent down later to Washington. This chasseur dress is described in detail in Dowley's *History* cited already, and need not be repeated. But what is not generally known is that it almost became the regulation uniform of the Union Army. On 9 August 1861 the Quartermaster General placed an experimental order in France for complete equipments for 10,000 men "to be uniformed as the *chasseurs à pied*."³ Early the next year a board of officers was appointed to consider changes in the Army uniform. Serving on it was the former colonel of the Twelfth New York, now Brigadier General Daniel Butterfield. Whether his persuasion turned the trick is not clear, but in March 1862 this board recommended the chasseur uniform to be issued to all troops.⁴ Why it was rejected is another story.

A word should be added about some of the types illustrated. The drum major's uniform is from a painting by James Walker which hangs in the Armory in New York City. Walker painted other pictures of the Twelfth, one of which is reproduced here—complete with its anachronistic Capitol dome.

The drummer in a zouave suit is based upon photographs taken by Matthew Brady's photographers at Camp Anderson in 1861, as are most of the other uniforms.⁵ The Sappers and Miners was the regimental engineer company, a unit which had been added to many infantry regiments a few years before the Civil War to perform pioneering and kindred duties.

H. Charles McBarron, Jr.

Frederick P. Todd



² M. E. Dowley, *History and Honorary Roll of the Twelfth Regiment . . .*, New York, 1869, p. 14.

³ *Official Records*, series 3, vol. I, 393.

⁴ MS, "Proceedings of a Board of Officers . . . to Revise the Army Uniform" (216 B, AGO, 1862, RG 94) in Natl. Archives.

⁵ See *Photographic History of the Civil War*, VIII, 89.



Review of the Twelfth New York, 1861, by James Walker. Collection of Victor D. Spark

COLLECTOR'S FIELD BOOK

COLLIS ZOUAVES, 1865

Long have I wondered about the identity of the two zouaves in the photograph of an inspection of a Provost Guard detail at General Headquarters, Army of the Potomac, in *The Photographic History of the Civil War*, IV, 182-3. Well, I have just found out that they belong to my old friends the 114th Pennsylvania or Collis Zouaves (*MC&H*, IV, 42-44).

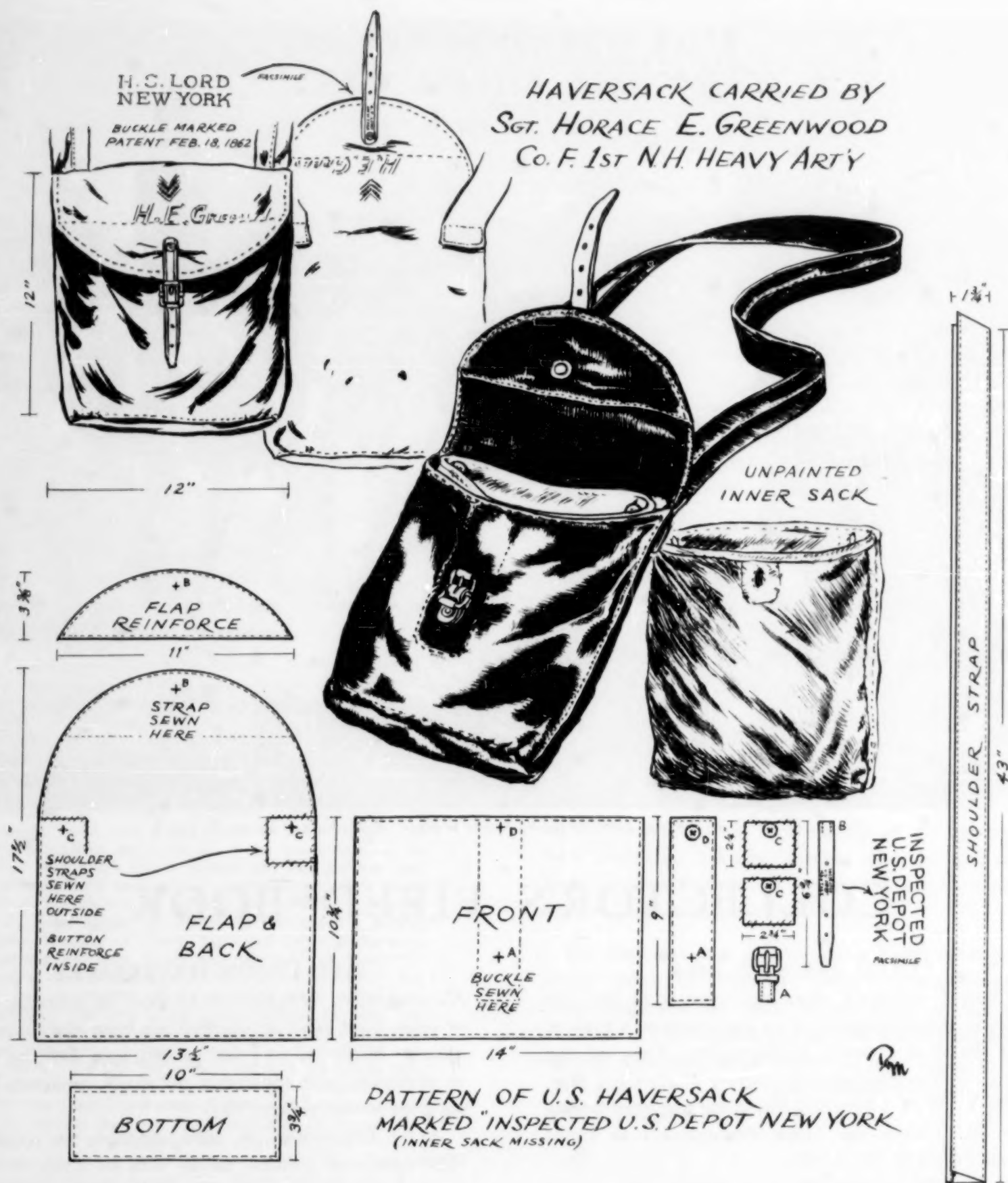
The process of discovery was simple, once I got down to it. The date of the picture is given as February 1865. Dyer's *Compendium of the War of the Rebellion* lists six infantry regiments assigned to the Provost Guard in that month, and among them is the 114th Pennsylvania—the only zouave unit in the bunch. If this is not sufficient identification, I call attention to the men's cuffs, pointed and obviously white, the most distinguishing mark of the regiment.

Frederick P. Todd

TWO UNION HAVERSACKS

Although Civil War haversacks were an abundant item of issue, their exact appearance has been elusive to collectors. There are very few photographs showing them to advantage, and apparently not many specimens have survived to the present day.

Army Regulations of 1863 describe the article as "Haversack—of painted canvas, with an inside sack unpainted, according to the pattern now issued by the Quartermaster's Department." Unfortunately, these particular Quartermaster's patterns are no longer available, but the haversacks shown here conform to this description and one even bears a U.S. inspector's mark on its strap. Its inner sack is missing, but properly spaced buttons for its suspension still remain. The other haversack, a complete specimen, was issued to Sergeant Horace E. Greenwood who enlisted in Company F, 1st New Hampshire Heavy Artillery in 1864. A slight difference



in pattern will be noted between the two.

The outside sacks of both these haversacks are waterproofed with a shiny black paint, although some others are known to have been issued unpainted. The haversack was intended solely for carrying rations, and the inner sack in the regulation issue was removable so that it could be washed from time to time.

Robert L. Miller

BRANDS FOR PUBLIC HORSES, 1853

The following is an extract from a report of Brevet Lt. Col. W. G. Freeman, Assistant Adjutant General and Acting Inspector General, July 1853, following his inspection of the Eighth Military Department. These comments and suggestions offer a valuable clue to the brands found on U. S. cavalry and light artillery horses in the mid-19th century.

SCHOOL OF THE TROOPER MOUNTED

1st Lesson, 1st Part..



Position of the Trooper Mounted

5) *Brands for public horses.* These should be furnished to every company of Light Artillery and troop of Cavalry. There is now but little uniformity in the mode of branding, and the instruments used are often the rudest [sic] imaginable. As far as I can learn the only thing regarded as *directory* on the subject is a plate in the Cavalry tactics, illustrating the "position of the trooper mounted," (see plate 51, Vol. 2), where the horse is represented with the letters "U.S.D." (a mere fancy of the artist) on his left haunch. It is suggested that whenever a horse is purchased by the Quartermaster's Department he be branded, distinctly, with the letters "U.S." on his right fore shoulder; when turned over to the artillery, or cavalry, say, to Company A, 2d Dragoons, the Company brand be placed on him, thus: "2D" on the left fore shoulder, and "A" on the left haunch. When the horse is condemned, the letter "C" should be placed on his right haunch.

I have included on this page a copy of the plate referred to by Col. Freeman. It is from the War Department's *Cavalry Tactics*, published by J. and G. S. Gideon, Washington, 1841, in three volumes.

Harry Larter

ANSWER: VMM BELT BUCKLE

(Vol. III, p. 94)

To date no conclusive explanation of the meaning of the letters "VMM", on an oval belt buckle of the familiar Civil War type, has been received. Bill Gavin, who asked the original question, has offered the most suggestive information; he writes that the register of burials in the National Cemetery at Gettysburg states in substance that unidentified soldiers wearing VMM plates were buried in the Vermont section of the cemetery.

One obvious source for answers of this sort is the *List of Synonyms of Organizations in the Volunteer Service of the United States during the Years 1861, '62, '63, '64, and '65*, compiled by John T. Fallon of The Adjutant General's Office and published by the War Department in 1885. Yet, in this instance, it offers nary a clue.

It might be added that no mention of the use of VMM buckles by Vermont troops has been found in reports of the Adjutant General of that State, or in any Vermont regimental history examined. Indeed, a profusely illustrated history of the 13th Vermont shows all enlisted men in the regulation US oval buckle.

Editor



1 INCH

QUESTION: UAG BELT BUCKLE

Illustrated here is another oval, Civil War-type belt buckle with the unidentified letters "UAG." It is brass with lead-filled back. Can anyone offer an explanation of what these letters stand for?

Captain William Gavin

GAZETTE

OUR SECOND PRESIDENT

Colonel Harry Clifton Larter, Jr., charter member of THE COMPANY, was elected its second President on 22 September 1952. The full measure of good fortune in having Harry Larter as President can only be appreciated by one who has known him, and the longer one knows him, the more fortunate one will understand THE COMPANY to be.

Harry commenced his military career in Newark, New Jersey, where he was born, by enlisting in the State Militia during World War I. In 1919-21, while still in school, he served in the Essex Troop (102d Cavalry). Here he met the Army horse and since then the friendship has been continuous; he is not only the best informed man in this country on the history of public animals, but is, in our opinion, the most gifted illustrator of the horse we have.

After graduating from Choate in 1921, he was appointed to the U. S. Military Academy and received his commission as 2d Lieutenant of Field Artillery in 1925. Thence he proceeded up the ranks until promoted colonel on 8 December 1942. In the Second World War he commanded the 8th Tank Destroyer Group in the European Theater, and it was his outfit that played the vital role in the exploitation of the Remagen Bridge capture.

Larter has long been active in military history. He was the first curator of the Field Artillery Museum at Fort Sill (1932-35) and has been an honorary member of the staff of the Fort Ticonderoga Museum since 1942. Most of us know his series of colored post cards showing uniforms worn at the Fort. He belongs to the Cannon Hunters Association, of Seattle; Texas Gun Collectors Association; and the Ends of the Earth. He was Deputy Chief of the Historical Division, European Command, U. S. Army, when he retired from active duty.

The historian and the soldier are splendidly blended in Harry's character, together with a strong admixture of the bon vivant and the electric dynamo. It is this last asset that has the other officers of THE COMPANY worried. Ideas, plans, instructions, and historical writing flow from his pen in an uninterrupted flood—a wonderful trait in a President. But it moved one COMPANY officer to comment: "God! How many hours are there in a day in Texas? Can you imagine serving under that guy in the field? I'll bet his men loved him, but I wonder where they could have scraped together enough guys who never sleep to form a battalion."

We love him, too!



Member Herbert Knoetel has written that the Gesellschaft für Heereskunde (freely translated: "Society for Army Historical Studies") has been reestablished with headquarters in West Berlin. Collectors of foreign uniforms, arms and equipment will recall that the original journal of this society ran between January 1929 and October 1942. During much of its life the journal was titled *Zeitschrift für Heeres- und Uniformkunde* and was printed in Hamburg.

The new society will probably renew publication in January 1953 and the journal will be issued either monthly or semi-monthly, printed in German. Subscription will be approximately \$4.00 a year. Further information on illustrations, contents, and other matters will be listed here as received.

★ ★ ★

The Secretary has announced the approval by the Board of Governors of the following ladies and gentlemen as active members of THE COMPANY:

Lenard L. Babin, Rochester, N. Y.
 Capt. Bernard James Burke, USAF
 W. Y. Carman, London
 Frederick Trench Chapman, Mahwah, N. J.
 Samuel Cummings, Washington, D. C.
 Robert E. Davis, Jr., Memphis, Tenn.
 John S. du Mont, Greenfield, Mass.
 Lt. Col. George B. Dyer, New Hope, Pa.
 Dorothy A. Harle, Philadelphia, Pa.
 Burlyn H. Lange, St. Helens, Ore.
 Frank J. Lynch, Highland Park, Ill.
 Hugh Charles McBarron, III, Chicago, Ill.
 Bluford W. Muir, Washington, D. C.
 Montgomery Mulford, Buffalo, N. Y.
 Christian M. Nebehay, Vienna, Austria
 Dr. George H. Orvin, Charleston, S. C.
 Colin Johnston Robb, Ballynahinch, Ireland
 Wyman Spalding, Walnut Creek, Calif.
 Foster Tallman, Bay Head, N. J.
 Carroll H. Walker, Norfolk, Va.
 Myles Standish Weston, III, Kingston, Mass.

ANNUAL MEETING

The Meeting Committee has announced the following program for the Annual Meeting of THE COMPANY in Philadelphia, 30 January to 1 February 1953:

30 January (Friday)

7 p.m. Governors' Dinner at Armory, First Troop, Philadelphia City Cavalry, 23d and Ransstead Streets.

31 January (Saturday)

9 a.m. Registration and Exhibitions at First Troop Armory.

1 p.m. Luncheon for members and guests at the Armory.

3-5 p.m. Talks and discussion at the Franklin Institute lecture hall, 20th Street and Parkway.

7 p.m. Cocktails and Annual Dinner in the Mirror Room, Hotel Warwick, Locust and 17th Streets, followed by a Marine Corps entertainment and the Annual After-Dinner-Movie.

1 February (Sunday)

Visit to Valley Forge Park Museum and other points of historic interest in the park, followed by activities at the Valley Forge Military Academy, where members will be guests of General Baker and the corps of cadets. Busses leave the Hotel Warwick at 11 a.m., promptly.

Other details of the Annual Meeting will be furnished members directly and should have reached you by the time you read this notice. If any uncertainty remains, you should communicate directly with C. Ashton McDonnell, Box 1031, Devon, Pennsylvania. We urge every member to come to what looks, to us at least, like a real wingding.

Members planning to exhibit should send in details to the Committee by the middle of December, at the latest, in order that the required number of cases can be secured.

NOTES ON PUBLICATIONS

Uniform and Dress of the Army and Navy of the Confederate States, the facsimile reproduction of the original regulations of the Confederacy published by Ray Riling and Robert Halter, and mentioned here in our last issue, is out. It is everything we said it would be; indeed, it is more so, since there are eight plates on Confederate naval dress and insignia we did not mention in our preview.

★ ★ ★

Member A. M. Carey has sent us a resume of his two forthcoming books, which will be published by Thomas Y. Crowell—the first one listed in March 1953, the second, the following November:

"American Firearms Makers:" Lists approximately 2,100 makers from the Colonial period to the end of the nineteenth century, giving the name of the maker, the town or city and the state where he made them, the years he was active and the type of arms he made. The material on important makers is considerably expanded to cover a complete summary of his activities and his place in American firearms history. There are also illustrations, carefully photographed, of various pieces covering this period.

"English, Irish and Scottish Firearms Makers:" Lists approximately 1,750 makers, embracing the period from the early part of the seventeenth century to the end of the nineteenth. This volume contains the same outline as the one on American makers.

The material in these two books represents 32 years of collecting, researching and inspecting antique firearms in the United States and the United Kingdom.

In 1949 the U. S. Marine Corps produced a series of colored plates showing historical marine uniforms, based in the main upon paintings by Member H. Charles McBarron, Jr. These plates were designed for official use within the Corps, and while a few copies have reached private hands they still remain in a restricted status. Recently, however, the pictures appeared in a black-and-white state in a most unexpected source: *American Fabrics*, a trade journal of the textile industry. They accompany an article titled "Fancy Pants," by Colonel Robert H. Rankin, in the Summer 1952 issue, which costs \$3.00.

★ ★ ★

Monsieur A. Elebaut, member of THE COMPANY residing in Belgium, writes that he can supply American collectors with sets of colored post cards of Belgian army uniforms, currently being published by the Service Social de l'Armée Belge of Brussels. Each set includes five cards and each card costs 35 cents in American money. Eleven sets are now available which cover Infantry of the Line, Guides, Gendarmerie, Grenadiers, Artillery, 1st and 2d Lancers, Carabiniers, Engineers, and Foot and Horse Chasseurs. Money should be sent to Elebaut by International Money Order, addressed to him at 39 Rue du Comte Flandre, Molenbeek, Brussels, Belgium.

★ ★ ★

WAR ON THE SILVER SCREEN

It happened many years ago, in the departed days of the silent motion picture, when this viewer was somewhere around the age of five years. The name of

the picture: "The Birth of a Nation." This more than remarkable film contained some vivid Civil War battle scenes, not to mention the sinister rides of the Ku Klux Klan, and made such an impression on tender emotions that the mysterious affair known as the Civil War has haunted my waking moments ever since. That much discussed movie started me on the military history road, and I have been following its siren call since 1916.

This is merely an example of what a "war" picture can do to the impressionable mind and emotions of a child. More important, what do films dealing with past wars do to the adult mind? The answer is: if they are well directed, blessed by actors of talent, and are reasonably accurate as to details of uniform, equipment, and tactics, they do plenty. In full maturity, I have been privileged to see three outstanding films produced by John Ford, with John Wayne as the star, called "Fort Apache," "Rio Grande," and "She Wore a Yellow Ribbon." These pictures thrilled me as no pictures since "The Birth of a Nation" had done; they brought back to life the great days of the cavalry of the U. S. Army on the Western Plains, and undoubtedly made even Army haters realize the vital role played by the Army in the opening of the West. (Those so unfortunate as to have missed these classics will obtain a measure of satisfaction by reading John Wayne's article, "The Men Who Put the Arm in Army," in *Armor*, January-February 1951, p. 10-11.)

Naval warfare, of the Nelsonian variety, was recently well done in "Captain Horatio Hornblower," starring Gregory Peck. The battle scenes, with British gunnery

blasting His Majesty's enemies into Kingdom Come, were particularly vivid, and the director Raoul Walsh is worthy of praise for his handling of C. S. Forester's stirring saga of the great days of the British Navy. Land warfare of the Stephen Crane variety was somewhat controversially done in the filming of "The Red Badge of Courage." Despite the fact—according to experts—one of the Yankee officers wore his revolver backwards, and despite the fact soldiers, while crossing the Rappahannock River held their guns high, but allowed their powder boxes to go under, this was a picture that well may incite some six-year-olds to start boning up on the Civil War. Even if only one future military historian is created by this movie it will not have been produced in vain. (*The New Yorker* in May and June 1952 carried a marvelous series of articles by Lillian Ross in the "Onward and Upward with the Arts" department, describing the colossal difficulties overcome by Gottfried Reinhardt, "Red Badge's" producer, and John Huston, its director and screenwriter. *Required reading.*)

During the past quarter of a century I have seen many outstanding military pictures, and in future issues of this journal hope to discuss some of them. I am deeply grateful that American, British, French, and Russian movie producers have appreciated sufficiently the significance and entertainment value of military and naval life and events to offset the constant pressures on them of pacifism and commercialism to do otherwise.

Robert W. Davis

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The Company of Military Collectors & Historians is a non-profit organization dedicated to the advancement of the study of military history and traditions, especially of the United States; and in particular to the diffusion of knowledge of the artifacts and pictorial aspects thereof.

The *Military Collector & Historian* is published quarterly by the Company of Military Collectors & Historians and is sent free to all members. Non-members are charged a subscription price of \$5.00 a year. *Military Uniforms in America*, a series of

hand-colored prints of military and naval costume, is available to subscribers and members for \$12.50 a year extra. Both plates and magazine are published without profit.

All inquiries concerning the Company or subscriptions to the plates and magazine should be addressed to the Secretary, Capt. Charles J. West, TIME, INC., 9 Rockefeller Plaza, New York 20, N. Y. All correspondence concerning the magazine and plates themselves should be addressed to Col. Frederick P. Todd, Hunting Towers East, Alexandria, Va.

